

# THE BULLETIN OF THE ASSOCIATION OF ART HISTORIANS

No.2. February 1976.

## THE ANNUAL CONFERENCE

The Association's annual conference will be at Glasgow University from the afternoon of Friday 26 March to lunchtime on Monday 29 March. The main programme of papers will be divided into four sections which will run concurrently: a general section, a section on art-historical reconstructions, a group of papers on the subject of 'British nineteenth-century Art, Design and Social history', and a series on Scottish art.

## Friday, 26 March, 2.30 – 5.30

#### General section 1.

John Fletcher, Dendrochronology and some early English panel paintings.

John Maddison, A 14th-century master mason in the County Palatine of Chester.

Mary Alexander, Sculptural sources of Fra Angelico's Linaiuoli Tabernacle.

Brian Blench, Spanish glass in Glasgow Museums and Art Galleries.

#### Reconstructions 1.

John Steer, Giovanni Bellini's St Francis in the Frick collection.

Andrew Martindale, The original site of Mantegna's Triumph of Caesar.

Robin Simon, Marvell's 'Horatian Ode' and Mantegna's Triumph of Caesar.

John Onians, San Sebastiano, Mantua, and the reconstruction of a reconstruction.

# British nineteenth-century Art, Design and Social History 1.

'The Artist's Profession'

Michael Kitson, How did the artist earn his living?

Gordon Fyfe, Painting and reproductions in the early Victorian period.

Alan Bowness, Who exhibited at the Royal Academy in 1850?

Griselda Pollock, Women in Victorian Art.

8.00 – 10.00 Reception at Glasgow Art Gallery.

#### Saturday, 27 March.

9.15 Annual General Meeting

10.00 - 12.30

#### General section 2.

Martin Kemp, Botticelli's Annunciation in Kelvingrove: patterns of instability.

David Davies, El Greco, Neoplatonism, and the spiritual movement in Spain.

Richard Cocke, Veronese and the Counter-Reformation.

Keith Andrews, The problem of the Elsheimer gouache drawings.

## Reconstructions 2.

George Henderson, Hypothetical models in seventh- and eighth-century English art.

Eric Fernie, The Reconstruction of medieval crossing towers.

Nigel Morgan, The enamels of the Rab and Mosan portable altars.

John White, Duccio's workshop method in the painting of the *Maesta*.

#### British nineteenth-century Art, Design and Social History 2.

'Art, Belief and Morality'

Nicholas Penny, Marble beds and Gothic monuments.

Graham Howes, The religious art of the Victorians: some sociological reflections.

Marcia Pointon, Mulready, Godwin and the education of children.

Rosemary Treble, Fred Walker: the hard-edged idyll.

## Scottish section 1.

Peter Vergo, Mackintosh and Vienna.

Roger Billcliffe, Mackintosh's furniture design.

David Irwin, Towards the picturesque: Scottish landscape painting.

Alan Tait: J. C. Loudon and the Scottish landscape garden.

Saturday, 27 March, 2.30 - 5.30

General section 3.

Joseph Darracott, Stanley Spencer's Clydeside paintings.

Anthony Coles, John Heartfield and the technique of photo-montage.

Robin Spencer, Present research into American painting of the 1930s, with particular reference to the WPA.

Gerhard Rump, the possible impact of comparative ethology on the analysis of works of art.

Ernst Busche, Peter Blake: The problem of reality.

Reconstructions 3.

William Wells, The Burrell tapestry with arms of Beaufort, Turenne and Comminges.

Henry Ley, The paintings Queen Christina left behind.

John Shearman, The scope of reconstruction.

British nineteenth-century Art, Design and Social History 3.

'Design and Illustration'

David Jeremiah, Steam, print and regularity: nineteenth-century industrial practice and its domestic consequences.

Dorothy Reynolds, Designs for fire-grates by Alfred Stevens.

Tim Benton, Cast iron street furniture.

Celina Fox, Movements in art and design as reflected in magazine illustration.

Isobel Spencer, Walter Crane and Socialism.

Scottish section 2.

Basil Skinner, Some Scottish students of A. R. Mengs.

Duncan Macmillan, The life and work of John Runciman.

Patricia Campbell, 'The Gentle Shepherd': the development of a pastoral idea.

Lindsay Errington, Wilkie's Knox preaching: a failed essay in Romanticism.

6.00 Reception by the University of Glasgow in the Old Hunterian.

Sunday, 28 March

Visits to collections and places of architectural interest in the area are being arranged as outlined in the November bulletin.

Monday, 29 March

Meetings of professional groups (at different locations, so they may overlap).

10.00 Polytechnics and colleges of art. Chairman: Maurice Whitbread.

11.00 Museums.

12.00 Universities. Chairman: John Steer.

The Conference ends at lunchtime.

Members planning to attend the Conference are asked to complete the form enclosed with this issue of the Bulletin.

Applications can only be accepted from those who have paid the subscription for the current year.

Some accommodation – single and double rooms – is available in modern or fully modernised University halls of residence reasonably close to the lecture theatres. Priority will be given to those who have already written to the Hon. Secretary or the Editor of the Bulletin, but everybody wishing to reserve accommodation must complete the form.

Resolutions for the AGM and nominations for the posts of Hon. Secretary and Hon. Treasurer and for membership of the Executive Committee, together with the names of the proposer and seconder, must reach the Hon. Secretary, Alan Bowness, Courtauld Institute, 20 Portman Square, London W1H 0BE, by March 5.

#### FORTHCOMING EXHIBITIONS

Some dates were provisional at the time of going to press.

Birmingham, City Art Gallery

10 March – 11 April. Sir Edward Burne-Jones.

12 April – 8 May. Second British International Biennale of Drawings.

17 April – May. Ruskin Pottery.

Bradford, Cartwright Art Gallery

13 March – 4 April. Paul Nash.

**Brighton Art Gallery** 

24 July – 22 August. Stanley Spencer.

Bristol, Arnolfini Gallery

24 February – 27 March. Patrick Caulfield paintings, and Wayne Thiebaud prints.

20 April – 15 May. Michael Craig-Martin sculpture.

25 May – 26 June. Adrian Phipps-Hunt sculpture, and Trevor Jones paintings.

Cambridge, Fitzwilliam Museum

24 February – 28 March. Korean and Chinese ceramics, tenth – fourteenth centutries.

17 July – 22 August. John Constable drawings.

Cambridge, Kettle's Yard

4 – 24 March. 'Time and Space died yesterday. Simultaneity. Paris. World. 1910. 1914.'

Colchester, The Minories

To 7 March. Paul Nash.

**Dundee Art Gallery** 

20 August – 28 November, Arshile Gorky.

Edinburgh, Scottish National Portrait Gallery

15 August – 19 September. Childhood in seventeenth-century Scotland.

Glasgow Art Gallery

4 March – 19 April. German Baroque drawings.

Liverpool, Walker Art Gallery

To 11 April. Ceri Richards and the Liverpool Roman Catholic Cathedral.

6 May – 8 August. John Moores Liverpool exhibition 10.

## London, British Library

1 June – 29 August. Tolstoy.

24 September – 31 January. William Caxton.

# London, British Museum

To 28 March. Thracian Treasures from Bulgaria.

To 28 March. Japanese paintings and prints, the Maruyama-Shijo school.

Mid-February-late March. Seventeenth-century Spanish drawings.

#### London, P & D Colnaghi

15 – 31 March. Paintings and lithographs by Albert Hothuesen.

7 April – 20 May. Persian miniatures.

25 May – 2 July. Italian old master paintings 1600–1800.

## London, Fine Art Society

March – April. Centenary exhibition 1876–1976.

May. Edward Stott and William Stott of Oldham,

June – July. E. W. Godwin to Charles Rennie Mackintosh.

August – October. Leon Bakst, with loans from the Russian state collections.

October – November. 'The Etruscan School' of English naturalistic painting in the nineteenth century.

#### London, Hayward Gallery

To 7 March. Jean François Millet.

# London, Heinz Gallery

To 20 March. 'Gardens of Delight: the art of Thomas Robins'.

#### London, Institute of Contemporary Art

To 29 February. Max Ernst, prints, collages, drawings 1909–1972.

26 February – 14 March. Ed Ruscha prints and publications.

8 April – 2 May. Peruvian ground drawings.

## London, National Gallery

26 February – 11 April. Painting in Focus 5: The Rokeby Venus by Velazquez.

13 May – 27 June. Painting in Focus 6: *Une Baignade, Asnieres* by Seurat.

22 July – 30 August. Portraits by Titian, including loans from English private collections.

29 September – 12 December. Art in seventeenth-century Holland, including 50 fifty major loans.

# London, National Portrait Gallery

To 29 February. The Herschel Album, photographs by Julia Margaret Cameron.

To 3 April. Paul Strand, a retrospective exhibition of his photographs 1915–1968 (at 15 Carlton House Terrace).

# London, Anthony d'Offay Gallery

3 – 26 March. Gwen John 1876–1939.

12 May – 18 June. Sir William Coldstream.

September – October. Nigel Henderson, photo-collages.

October – November. Wyndham Lewis, drawings and watercolours 1909–1929.

#### London, Royal Academy

To 14 March. The Golden Age of Spanish painting.

August – September. L. S. Lowry, RA.

# London, Serpentine Gallery

To 29 February. Tom Phillips.

3 – 25 April. Jeremy Moon memorial exhibition.

1 – 30 May. Howard Hodgkin.

#### **London, Tate Gallery**

18 February – 25 April. Constable bicentenary exhibition.

## London, Victoria and Albert Museum

25 February – 23 May. The rediscovery of an artist: drawings by James Jeffreys.

11 March – 9 May. Fashion 1900–1939.

1 April – 6 June. The Thirties: progressive design in ceramics, glass, textiles, wallpapers.

8 April. The Art Press.

6 May – 11 July. Kokoschka.

23 June – September. Daumier, artist and reporter.

15 July – 26 September. American Art 1750–1800: towards Independence.

12 August – 10 October. Minton.

## **Manchester City Art Gallery**

10 April – 1 May. Paul Nash.

11 May – 6 June. Jeremy Moon memorial exhibition.

12 June – 18 July. The Fabric of Pop.

6 October – 14 November. Adolphe Valette centenary exhibition.

#### Manchester University, Whitworth Art Gallery

To 28 February. Medieval and Early Renaissance Treasures in the North West.

13 March – 3 April. Watercolour designs for Dutch wallpapers 1777–1826, from the Westfries Museum, Hoorn, Holland.

Mid-October – 15 December. The landscape in Flemish and Dutch drawings from the Musée des Beaux-Arts de Belgique.

## Newcastle upon Tyne, Laing Art Gallery

17 April – 16 May, Eduardo Paolozzi.

5 June – 15 August. Arshile Gorky.

3 July – 8 August. Howard Hodgkin.

21 August – 19 September. Sir Lawrence Alma-Tadema.

# Newcastle upon Tyne University, Hatton Art Gallery

To March. Phillip King sculpture.

To 10 March. Documents from the collection of Sir Roland Penrose.

26 May – 2 June. Roger Palmer and John Hoskins.

# Norwich, Castle Museum

24 July – 1 September. The Fabric of Pop.

4 October – 14 November. English Art 1910–1916 (in collaboration with the University of East Anglia).

#### Norwich, University of East Anglia

21 February – 14 March. Eadweard Muybridge.

7 June – 2 July. M. K. McKnight Kauffer.

## Oxford, Ashmolean Museum

13 March – 30 May. Centenary exhibition of drawings and etchings by F. L. Griggs.

## Oxford, Museum of Modern Art

14 March – 18 April. Howard Hodgkin.

#### Plymouth Art Gallery

5 November – 6 December. Terry Frost.

#### Sheffield, Graves Art Gallery

To 15 February. French Impressionists and Post-Impressionists from the Courtauld collection.

14 February - March. Pottery by Bernard Leach.

28 February – 30 May. Arshile Gorky.

## Sheffield, Mappin Art Gallery

22 May – 13 June. Robert Rauschenberg.

May – 22 June. Tom Phillips.

3 July – 8 August. Sir Lawrence Alma-Tadema.

28 August – 19 September. Peruvian ground drawings.

## Southampton Art Gallery

To 22 February. Sir Edward Burne-Jones.

To 22 February. Arshile Gorky.

#### Sussex University

To 28 February. Wyndham Lewis 1912–1932.

#### York Art Gallery

May. The Origins of English Pop Art.

#### **LECTURES**

Lectures are open to the public, but admission is in some cases by ticket which may need to be acquired in advance. Prospective visitors are recommended to contact the organising bodies near to the date of the lecture.

## **Edinburgh University**

23 February at 5.15, Dr David Whitehouse, 'The present state of medieval archaeology in Italy'.

27 February at 5.00, Dr David Davies, 'El Greco and Toledo'.

## Liverpool University

Sydney Jones Lectures, 9 and 10 March, Michael Levey, 'Aspects of art in mid sixteenth-century Italy: 1. Titian at Venice. 2. Bronzino at Florence.

# London, British Museum

3 March, Professor Mara Tsoncheva, 'The Thracian tradition in Bulgarian art'.

17 March, Dr. Maria Chichikova, 'The Thracian settlement system'.

#### London University, Courtauld Institute

Tuesdays at 5.30: 17 February, Dr Robin Cormack, Duccio and Constantinople; 24 February, Dr. Michael Evans, The Rothschild Canticles and the Image du Monde; 2 March, Professor William Watson, Early theories of landscape in China; 9 March, Professor L. D. Ettlinger, The Liturgical Function of Michelangelo's Medici Chapel; 16 March, Professor Allen Brooks, Frank Lloyd Wright: his concept of interior space.

Wednesdays at 6.00 to 10 March, The Modern Imagination and its Catalysts. (Inquiries to the Department of Extra-Mural studies.)

# London University, University College

Seton Memorial Lecture, 19 February at 5.30, Sir John Pope-Hennessy, Andrea della Robbia. March 1 at 5.30, Professor Lawrence Gowing, Temperament, Tradition and the case of Mr Harris.

# London, Royal Society of Arts

Fred Cook Memorial Lecture, 9 June at 2.30, Michael Kitson, Constable and Inspiration.

# London, Tate Gallery

Eight lectures on Constable on Tuesdays at 6.30 to coincide with the Constable bicentenary exhibition.

24 February, Constable's Truth by Conal Shields; 2 March, Constable and Suffolk by Michael Rosenthal; 9 March, Observation and Emotion by Charles Rhyne; 16 March, Constable, Wordsworth and the British Poetic Tradition by Graham Reynolds; 23 March, The Paintings, Drawings and Watercolours in the Fitzwilliam Museum, Cambridge by Reg Gadney; 30 March, Constable and the Ruin Theme by Louis Hawes; 6 April, Constable – the Figures in the Landscape by John Barrell; 13 April, Constable and the Natural Sciences by John Gage.

## Nottingham University

Aspects of twentieth-century art, Wednesdays to 10 March, including Dr J. M. Joosten on Mondrian, 25 February.

# Oxford University

Slade lectures, Thursdays at 5.00 to 11 March, Professor Mark Girouard, The Power-houses: changing forms and functions in the English country house 1400–1930.

WORLD OF ISLAM FESTIVAL April - June

#### **Exhibitions**

The Arts of Islam. London, Hayward Gallery, 9 April – 4 July.

Islamic painting in India in the time of Akbar, Jahangir and Shah Jahan. British Museum, 10 April - 11 July.

The Qur'an. British Library, 3 April – 15 August.

Hausa Embroidery. Commonwealth Institute, 6 April – 3 June.

Music and Musical instruments. Horniman Museum, 6 April – 6 October.

Nomad and City. Museum of Mankind, 7 April – 30 June.

Islamic Metalwork. Victoria and Albert Museum, 1 April – 30 May.

Qashgai of Iran (carpets and kilims). Whitworth Art Gallery, Manchester University, 24 April – 29 May, and Abbot Hall Art Gallery, Kendal, 9 June – 21 July.

Carpets of Central Persia. Mappin Art Gallery, Sheffield, 9 April – 19 May, and Birmingham Art Gallery, 4 June – 4 July.

## Lectures

The World of Islam, Commonwealth Institute, from 2 April.

The Arts of Islam, eight lectures on Thursdays from 15 April, Victoria and Albert Museum.

Islamic themes in European art of the Renaissance and Post-Renaissance, eight lectures on Tuesdays at 5.00 from 27 April, Ashmolean Museum, Oxford.

Islamic Architecture – unity and diversity, environments and techniques, forty lectures ending 25 March, Architectural Association.

The World of the Crusades and its Art, Mondays at 6.15 from 12 January, Victoria and Albert Museum.

Islamic Art History, six lectures on Tuesdays at 5.30 from 27 January, University of Warwick.

The Islamic contribution to Culture, one lecture by Professor C. F. Beckingham, 29 April at 5.15, Royal Society of Arts.

#### Colloquia

Carpets of Central Persia, 9 – 11 April, Mappin Art Gallery, Sheffield, in connection with the exhibition.

Oriental Carpets, 4 – 7 June, School of Oriental and African studies, London University.

## **CONFERENCES AND VISITS**

The Graduate School of Renaissance Studies at the University of Warwick is organising a conference on The Renaissance Challenge to the European Idea, in collaboration with the Society of Renaissance Studies. The conference will be at the University of Warwick from 12 – 15 July, and there will be two principal art-historical sections.

The Society of Architectural Historians' Annual Symposium will be held on 6 March at the Society of Antiquaries on the theme Men and Movements in British Architecture 1900–1950. Speakers will be Tim Benton on 'The Split Decade 1925–1935', Geoffrey Newman on H. S. Goodhart-Rendel, and Brian Hanson on Charles Holden.

The Society of Architectural Historians' annual conference will be in Glasgow form 16 – 19 September.

The Decorative Arts Society 1890–1940 in planning a Trip to Brussels from 18 – 21 March, including organised visits to Victor Horta's Hotel Solvay, Henry van de Velde's House at Uccle, and the Palais Stoclet by Josef

Hoffmann. Inquiries to the Keeper of Applied Art, Brighton Art Gallery.

John Constable and English Landscape is the subject of a conference organised by the Cultural and Community Studies Unit, Central London Polytechnic on 12 – 13 March. The aim is to examine Constable's development as a landscape painter in its aesthetic, social, historical, scientific and literary contexts. Papers will be read by Graham Reynolds, John Gage, Gordon Mingay, Michael Kitson, Michael Rosenthal, Charles Rhyne and N. H. Everett. The organiser is Christopher Brookeman and the conference will be at Portland Hall, 18–22 Riding House Street, London W1. Further information from Netta Swallow, Short Course Unit, Polytechnic of Central London, 309 Regent Street, London W1.

The second Twentieth-Century Design History conference will take place at the Middlesex Polytechnic from 21-24 April. The conference follows the one held at Newcastle upon Tyne Polytechnic last September. One day will be devoted to the theme 'Leisure and Design in the twentieth century', with contributions from art historians, sociologists, historians and engineers, and the rest of the conference will be concerned with the general approaches to modern design history and to specific topics. A supporting exhibition is being organised by the Faculty of Art and Design. Residential accommodation will be available. Details from Bridget Wilkins, Middlesex Polytechnic at Hornsey, Crouch End Hill, London N8 8DG (tel 01-348 1761). See 'Teaching Design History', below.

The Art Libraries Society is holding an International Art Periodicals Conference from 8 – 11 April. The first day will be held at the Victoria and Albert Museum, and will include a tour of the museum's special exhibition of art periodicals, and the remaining three days of the conference will take place at Brighton Polytechnic. Details from Basil Hunnisett, School of Librarianship, Brighton Polytechnic, Moulsecoomb, Brighton, Sussex.

Trevor Fawcett, chairman of the Art Libraries Society, writes:

The Art Libraries Society's conference will be the first international gathering of art librarians. The main theme of the conference will be the development and importance of art periodicals from the eighteenth century to the present time. The conference sessions will be only one part of this investigation. Timed to coincide with the conference, an exhibition on the same theme opens at the Victoria and Albert Museum on 8 April 1976. The history of art periodicals will be presented visually on screens and by many examples drawn from the rich stores of the National Art Library shown in display cases. This exhibition will be backed up by a substantial volume of essays on such topics as eighteenth- and nineteenth-century periodicals, the development of art-historical journals, the magazines of late nineteenth-century France and of various twentieth-century art movements (especially Dada, Surrealism and Constructivism), the art periodical since 1945, and the illustration and design of periodicals. One important purpose of this volume, and of the exhibition and conference, is to emphasize the value of art periodicals as still-very-patchily-exploited source documents.

The British Archaeological Association's 1976 Medieval Art History Conference will be held at Ely Cathedral from 24 to 28 March on the subject 'Medieval Art and Architecture at Ely Cathedral and the Fenland Abbeys'. Speakers will be Tony Baggs, Bridget Cherry, Jonathan Coad, Nicola Coldstream, Peter Draper, Richard Fawcett, Eric Fernie, Richard Gem, Sandy Heslop, Laurence Keen, Peter Kidson, David McLees, Dorothy Owen, Stuart Rigold, Malcolm Thurlby and Christopher Wilson. Trips are being arranged to include Ramsey, Thorney, Crowland and Denny Abbeys, Sutton Church and Isleham Priory. Enquiries to Richard Gem, Fortress House, 23 Savile Row,

London W1X 2HE.

## BIBLIOGRAPHICAL PROBLEMS OF RECENT ART HISTORY

A good bibliography of a subject is an essential academic tool. Scholars, librarians and students alike will applaud or at least accept this statement as a truism since the literature of a subject reveals the changes in our state of knowledge of that subject as well as expressing contemporary attitudes. Yet however uncontentious the idea of bibliography may be there is an observable gap between theory and practice when we consider the actual use to which current bibliographies are put. Academics often rely upon their own accumulated lists of what they consider to be the relevant and reliable literature of their subject; students sometimes prefer to see what is available on the library shelves as time is always pressing. Nonetheless the librarian will feel duty bound to preserve specialised bibliographies as a service for those who know how to use them and make a habit of doing so; but systematic and persistent instruction in the use of libraries and bibliographies is not as widespread as some would wish to believe and as a result there are many false assumptions about the way in which libraries are used. The general lack of library provision and practice in secondary education means that the academic library of Further Educational Institutions is a new experience for many students.

A complete and perfect bibliography of a subject can only, in theory, be provided if the limits or boundaries of the subject can be clearly defined and few would wish to lay claim to such absolute categorisation. Bibliographies therefore are in a constant state of movement or flux, reflecting the changing conditions of critical understanding

as well as the mere mechanics of data or information acquisition.

In the literature of modern art it is this characteristic of fluidity and complexity which prevails. No sooner has a systematic ordering of its parts been promoted than succeeding waves have shattered the cosiness of the newly established categories. It might therefore seem that the bibliographer of modern art literature can only respond to the implicit critical function of much of that literature, accepting the constantly changing rules of the game and breathlessly trying to keep up with the avant garde. The instant art historicisation of much contemporary art and art attitudes further complicates the indexing problems for a bibliographer of current literature, but the weight of material dealing with the near and distant past is still so considerable that there is no need to believe that the tail must wag the dog. Without wishing to imply that art moves backwards into the future it is apparent that, in a superficial sense, these problems need only be the concern of the modern art bibliographer and indexer but I believe that there is a deeper level at which the technical problems of categorisation butt on to wider issues of education and understanding, for the literature of art has become more influential on art itself at the present time.

To qualify a bibliography with the simple word good, or indeed bad, means different things to different groups of people. To a bibliographer a good bibliography will not only demonstrate a clear indexing system, adequate cross-referencing and fundamental accuracy but will also move towards a fully comprehensive coverage of the subject. To the user, however, a good bibliography may simply be one which leads him to literature which is, in his opinion, worth reading, even though it may not be at all extensive in its coverage. It follows that a bibliographer may be impressed by the extensive coverage of a body of literature which, when read, may turn out to be largely inaccurate in fact, incoherent in expression, trivial in content and tedious in style. Fortunately the literature of any period of the History of Art is not wholly beset with any or all of these faults, although the modern period

certainly has its fair share.

In drawing the initial boundaries of any period coverage there is bound to be debate about the points of onset and closure although in the case of the modern period it is only the starting point which raises questions. A wide historical view will encompass both the nineteenth and twentieth centuries whilst a narrower and more selective definition will wish to see Modern in terms of its relevance to contemporary sensibility and will therefore concentrate upon the twentieth century with the addition of selected areas of nineteenth-century material. In both cases there has to be a shift of emphasis in the categorisation of material as we move towards the present day since the conventionally accepted groupings of earlier material give way to the shifting sands of the contemporary scene. Amongst the changes of categorisation which occur there will be a movement away from National schools and towards international movements, from fixed and established media to multi- and mixed-media. For example it is not always helpful to find that Gleyre, Böcklin, Hodler, Klee, Corbusier, Max Bill and Giacometti are only grouped under Swiss Art, or that neither Painting nor Sculpture can happily contain three-dimensional painted objects or that Turner on Varnishing Day is classified as a Performance Artist and is therefore in company with Vito Acconchi.

Different types of publication on Modern Art can be classified under the four main headings which apply to most other periods, that is, books, art periodicals, exhibition catalogues and newspaper and magazine criticism. Each one of these presents particular problems to the bibliographer as publication practice throughout the world is modified in relation to the fluctuations of publishing economics. Books, be they hardback or paperback, may be published simultaneously in different languages and different continents or the same process may be staggered over a number of years. Exhibition catalogues have an increasing tendency to re-emerge as books if the exhibition which they inform and celebrate is successful; articles in art periodicals demonstrate the widest range of intention from the most scholarly to the frankly self-promotional. Newspaper and magazine criticism presents the greatest difficulty since the practical problems of acquisition on a world wide scale are enough to deter the bibliographer

from attempting a task which would need a massive organisation in order to provide adequate coverage.

Across this very wide range of published material there is no single criterion of intention nor an established threshold of quality which would enable the bibliographer to consistently cover the field in a selective manner. A selective bibliography of the current literature of Modern Art must, by its very nature, impose an idiosyncratic and critical view of the field. The publication of individual critical bibliographies in coherent subject areas is a well established practice but with an ongoing bibliographical service in which a controlled coverage of the material is published at regular intervals it is not, in my view, either appropriate or feasible that a fine screening function should be attempted. On the contrary the most useful function of a bibliography is to provide information so that the user can expect a reliable guide to the availability of material in the area of his interests. To this end it is important that the information provided should be sufficient for a reader to assess the scope of a publication by a resume of its contents. This can only be given in an abstract or an annotation since the title itself may be uninformative or sometimes misleading.

The greatest academic danger to be found in this form of information service arises from the ease with which a reader can rapidly assimilate a superficial view of the literature, a potted version of the contents which, under the pressure of time or the limited availability of the original literature, may come to serve instead of the book or article rather than be a guide and stimulus to further reading. To some extent the quality and character of the abstract will affect this situation and it is therefore of considerable importance that abstracts should be consistently

appropriate to the original material rather than an imposition of a set attitude or technique.

The subject field I have so far discussed has been uneasily defined as Modern Art but in addition it must be recognised that adjacent and overlapping fields of interest present considerable problems of definition for the bibliographer. Aesthetics and Art Criticism, Antiques, Architecture and Town Planning, Film and Photography are each capable of being construed as bibliographical fields in their own right, although there is also a sense in which they either interact with or can be seen as part of the Modern Art category. Similarly Design is capable of incorporating many of these groups as well as merging with the literature of Modern Art. In each case there will be a central core of definition which shades off into a penumbra where the problems of inclusion or exclusion are complex and detailed. Design may include areas also called Crafts, which in turn may include Hobbies but the circle of overlapping definitions cannot be completed since Design as a category would normally be resistant to the inclusion of Hobbies.

Problems of this kind reveal something of the considerable range which the literature of Modern Art and Design encompasses and this in turn is indicative of the scope of its readership. For there is both an academic and professional audience and a much wider general public for this literature. The visual arts are increasingly found to be a popular element in our multi-media culture and it is obvious that publishers of all literature in these fields

have not been slow to recognise the potential markets for their products.

The purpose of bibliography is limited to its guiding function and with the proliferation of all types of publications on nineteenth and twentieth century subjects it is essential that it should not attempt to develop beyond its natural limitations as a simple source of information. It is also clear that a more widespread understanding of the way in which it works would lead to a positive and, it is to be hoped, beneficial use of its services.

Peter Fitzgerald, University of Reading. The author is Consultant Editorial Director, Artbibliographies Modern.

#### TEACHING DESIGN HISTORY

Design history is being taught in polytechnics and colleges of art and design; yet there is no centre for research into the subject and no undergraduate course devoted entirely to it. A start has to be made somewhere, but a

clear idea of the aims and scope of design history is essential.

In the way that design history is being written and taught today the material considered is often limited to what is 'beautiful' or 'decorative', and the main function of the objects treated is frequently just that: to be 'decorative'. The main point for consideration generally seems to be the form and decoration, and the way they relate to other objects, especially fine art objects. This means that the question of style is treated on a comparative basis, as in art history, and a discussion will centre, for example, on the development from Art Nouveau, through the Deutscher Werkbund, Futurism, Constructivism, De Stijl and so forth, to Art Deco. This is not design history. It is applied art connoisseurship. It does not involve or relate to people. Style should be important to the design historian for its psychological significance rather than for its comparative and developmental aspects.

Much of the confusion has arisen from the historical development of art and design education. First, it is only within the last few years that 'design' has replaced the word 'craft' or 'applied art' in colleges. It is even more recently that the compulsory fine art content for design students has been dropped. Students are called design students, and expected to be able to design anything from an egg carton to a Marks and Spencer dress, yet there is little in their training in the way of technology, sociology, economics or psychology that befits them to become designers rather than applied artists. An applied artist can be an individual, isolated from social criteria: a

designer cannot.

Secondly, the demand for and awareness of design history as an individual discipline has come from practical colleges of design, not from universities. When art history and complementary studies first became a compulsory part of art school education, art history was just sufficiently established in universities for the demand for teachers to be fulfilled. But it took several years for university-trained art historians to adjust to the requirements of art school history. Generally there was a vocational approach, requiring a link with the studio areas. As the design areas expanded there was a similar demand for history to relate to these practical departments; and it fell to the art historians to supply the design history content of the course.

The answer to the problem is in the polytechnics rather than the universities, for it is in the polys that interdisciplinary design history can take place. One of the few areas where academics from various disciplines come within the same department is in complementary studies. Here sociology, semiology, psychology, politics and economics can be and are taught. If full cooperation could be developed between complementary studies, engineering, the technical side of the studio areas, and the historian, there would be the making of design history.

If design history can develop a method able to absorb and integrate other disciplines, and can pass this method on to the students, then they will be able to apply these criteria equally to their own design work.

This, however, would not be completely in line with present CNAA recommendations. These emphasise the need for design history to be vocational within the different design areas; ie, graphics students should be taught design history with an emphasis on graphic design. This might not always be constructive; for there might be more that links, for example, graphics history to fashion history in terms of the development of machinery and materials or

the popular press, than links graphics of the 1850s to those of the 1930s.

Arguments have been put forward that art history provides the academic content of an art or design student's education, but that design history does not. If the definitions and methods outlined above are put into practice, the assimilation of interdisciplinary methods cannot be seen as less academically respectable than art history. Nevertheless it is justifiable to say that at the moment the subject is too young and unestablished to be acceptable. In the rush to establish design history, undergraduate courses are being proposed when there are few, if any, people widely enough qualified to act as tutors in this complex subject. Financial cuts and Delaney ratios act against teaching taking place with several members of staff from different disciplines present. A centre for research where staff act as supervisors rather than tutors will need to be developed if we are to avoid a situation which would be a great disservice both to practical design and design history. The idea of design history was born in polytechnics: maybe this could be one of the areas in which polytechnics could fulfil their original intentions rather than trying to ape universities.

BRIDGET WILKINS,

Middlesex Polytechnic.

The author is organising a design history conference for April. See p 5.

# ASSOCIATION OF ART HISTORIANS

1976 Conference

Glasgow

March 26-29

# GENERAL INFORMATION: PLEASE RETAIN

The Conference is planned to run from 2.30 on Friday March 26 until 1 o'clock on Monday March 29. This should make travelling to Glasgow more convenient and less expensive. The Polytechnics, Museums, Universities group meetings will be held on Monday morning. Please try to stay on if you can.

# ACCOMMODATION:

- 1. We have reserved accommodation in one of Glasgow University's halls of residence, Dalrymple Hall, 22-26 Belhaven Terrace, Glasgow Gl2 OUW (041.339.4761). This is the former West End Hotel, and was opened as a Hall in 1965. It is near the Botanic Gardens and the University, has car parking space, and provides double as well as single rooms. Breakfast is served from 8 until 9. Evening meals are booked at 6.30 on Friday and Sunday only: please make your own arrangements on Saturday evening. We are reserving places for those who have already written making a provisional booking, but could they please confirm.
- 2. If you prefer to stay in a hotel, please make your own arrangements. The most convenient large hotel is the Grosvenor Hotel, Botanic Gardens Gl2 UTA (041.334.8141). A convenient, less expensive, hotel is the Buckingham Hotel Buckingham Terrace Gl2 8EB. The Glasgow Tourist Information Bureau (041.221.9600) will send a list of hotels on request.

## TRAVELLING:

Members are reminded that weekend returns (1st and 2nd class) are available for those travelling by British Rail on Friday, and that this represents a considerable saving. You must return on Saturday, Sunday or Monday.

#### CONFERENCE SESSIONS:

The conference sessions will be at Glasgow University, University Avenue. Detailed maps will be provided for those attending the Conference.

Tea, coffee and luncheon will be available at the University on Friday, Saturday and Monday.

Please indicate which sessions you are likely to attend: this entails no commitment, but will help us over the booking of lecture rooms.

Full information about the programme will be found in the Bulletin: sessions are on Friday 2.30 - 5.30 and on Saturday 10 - 12.30 and 2.30 - 5.30. There will be an additional paper in the Scottish Section 2:Ronald Pickvance, Van Gogh's portrait of Alexander Reid.

I do not requ	uire accommodation:
Please book	accommodation for me at Dalrymple Hall:
Dinner,	bed and breakfast, Friday night (£5-80)
Bed and	breakfast, Saturday night (£4-32)
Dinner,	bed and breakfast, Sunday night (£5-80)
	Total sum (please fill in): £
I should	prefer a single room
I should	like to share a double room with
I would	be prepared to share a double room if necessary
(No conferen	conference contribution of £1 £2 £3 ce fee is being charged, but it would be much appreciated if afford it would pay a daily fee of £1 towards contingencies/enses).  Signature and date:

Please indicate your preferences clearly, and return this form with a cheque, payable to the Association of Art Historians, to the Hon. Secretary, Association of Art Historians, 20 Portman Square, London WIV OBE as soon as possible.

Only members can book for the conference: if you have still not renewed your subscription for 1976 please do so with your application. New membership applications will be considered immediately. You may photocopy this form for others if you wish.

Alan Bowness 23 February, 1976

# SUNDAY VISITS:

Our colleagues at the University of Glasgow are hoping to arrange full day visits on Sunday, March 28th. travelling by bus only, leaving from Dalrymple Hall at 9.30 and returning at 6.0.

- 1. to visit the Queen's Cross Church, the School of Art, and Hill House at Helensburgh, all designed by C.F. Mackintosh.
- 2. to see private collections of Old Master Paintings (details to be announced at Glasgow).
- 3. to see Scottish Paintings from 1800 onwards (details to be announced at Glasgow).

A charge will be made for transport, and there will be special luncheon arrangements. Other visits will be arranged if there is a demand from members. Some may prefer to visit Stirling, Linlithgow, Pollock House (open 2 - 5 Sundays) or to travel to Edinburgh on Sunday - only 45 minutes away by train.

# RECEPTIONS:

The City of Glasgow is very kindly receiving Conference members after dinner on Friday evening from 7.30 until 10.0 at the Glasgow Art Gallery, Kelvingrove (Director: Trevor Walden, Depute Director: George Buchanan). There will be a programme of dancing by the Glasgow Branch of the Royal Scottish Country Dance Society (8 - 8.45), followed by refreshments.

The University of Glasgow is receiving members for sherry on Saturday evening at 6.0 at the Hunterian Museum. (Acting Head of Department of Fine Art: Dr. Alan Tait; other lecturers: Martin Kemp, Claire Pace, Robert Gibbs, Jim Hickey; Acting Keeper of the University's Collections: Roger Billcliffe.)
Please make your own arrangements for dinner after the reception.

# GENERAL:

Might I remind members that the Association has no paid secretariat, and that all arrangements must be kept simple and uncomplicated. It would be a great help if you could complete the enclosed form and send it to me with a cheque (made out to the Association, not to me!) as soon as possible, certainly before March 10th. Accommodation, and the Sunday visits, will be on a first come first served basis. We will confirm your conference booking, but no further communication will be sent out. I am afraid it is really not possible for your Hon. Secretary to carry on telephone or personal correspondence with all those intending to come to the conference. At Glasgow, a Courtauld graduate, Richard Calvocoressi, will be available at Dalrymple Hall all day on Friday if you have problems over accommodation, visits etc. He will wear a name badge in his lapel - and it would be much appreciated if all those attending the conference would wear a name badge all the time. There is some understandable reluctance to adopt this practice, but badges will be available on Friday, and they will be required for admission to the receptions on Friday and Saturday evenings. I am afraid we shall have to restrict attendance at all conference activities to members only: no parties for wives, husbands, friends etc. this year!

Please return your conference enrolment form to me as soon as possible.

# ASSOCIATION OF ART HISTORIANS

1976 Conference Glasgow March 26 - 29 ENROLMENT FORM: please delete/tick as applicable and return as soon as possible Name: Address for correspondence: Telephone Number: I shall be at the above conference, and shall come to the A.G.M. (Saturday 9.15 a.m.) I intend to come to some of the General sessions Reconstruction sessions British 19th century sessions Scottish sessions (Friday 2.30 - 5.30; Saturday 10 - 12.30; 2.30 - 5.30) Please put my name on the guest list for the: Reception at Kelvingrove on Friday Reception at the University on Saturday I would like to see the Mackintosh buildings (probable cost £1-50 each) OR I would like to see private collections of Old Master Paintings OR I would like to see Scottish Paintings from 1800 onwards (n.b. it is essential to book for the reception and the Sunday visits) I shall come to the Polytechnics (10.00 onwards) group meeting

Museums (11.00 onwards) group meeting

on Monday morning.

Universities (12.00 onwards) group meeting

A one-day Conference on <u>History of Art in Advanced Art and Design Education</u> will be held on Saturday, May 1st. 1976, from 11.30 to 4.30 at the <u>London College of Printing</u>.

Elephant & Castle, London S.E.1.

The Conference was proposed by members attending the specialist group meeting for Polytechnics and Colleges of Art at the Glasgow Conference of the Association, in response to a proposal made by one of the Subject Boards of the Council for Academic Awards.

At present all degree courses in Art or Design at Polytechnics and Colleges of Art must include a definite proportion of art history and/or history of design, taught by qualified staff and examined by External Assessors acceptable to the Council. The Graphic Design Subject Board has proposed that this requirement should be removed. Members at Glasgow saw this as a threat to academic standards and thought that representations should be made to the CNAA.

Members of the History of Art and Complementary Studies Subject Board of the CNAA have been invited to be present and officers of the CNAA have agreed to attend the Conference as observers. With the exception of the latter, attendance at the Conference is confined to members of the Association of Art Historians.

Further information may be obtained from Philip Barlow, City of Birmingham Polytechnic, Art & Design Centre, Gosta Green, Birmingham B4 7DX.

It will assist the organisers if members who hope to attend will complete and return the attached form.

Signed		

To: Mrs. Sybil James, Design Dept., London College of Printing, Elephant and Castle, London S.E.1.

I hop to attend the Conference on May 1st.

The London College of Printing is situated at the Elephant & Castle main roundabout. It has two tube stations both known as the Elephant & Castle and served by the Bakerloo and Northern Lines.

There is an hotel three minutes walk away, the London Park Hotel, Brook Drive, Elephant & Castle, London SE11. Tel: 01-735-9191. Bed, English breakfast & evening meal is from £4.75 - £5.50.

Lunches are available from about £2. As it is impossible to anticipate numbers attending the Conference it is advisable to book even for lunch about one week in advance,

Volume one of the Concise Catalogue of British oil paintings in Manchester City Art Galleries is to be published in April, and will cover artists up to 1850. Other volumes covering the British and foreign collections will follow afterwards.

## BARBER INSTITUTE

G. A. L. House has been appointed Research Fellow in Byzantine art, replacing Dr Ann Epstein who is now Assistant Professor in the Art History Department at Oberlin College. Colin Bailey has been appointed Art Librarian.

## **DAVID JONES (1895–1974)**

Paul Hills is preparing a catalogue of the artist's paintings, engravings and inscriptions, and would welcome information from anybody with whom he has not already been in touch. Please write to 57 Queen's Gate Mews, London SW7 5QN (tel: 01-584 8805).

#### THE BULLETIN

Contributions for the next issues of the Bulletin, which will be published in early October, should be sent to the editor, Dr Andrew Causey, Department of Art History, University of Manchester, Manchester M13 9PL.

#### **MEMBERSHIP**

Annual membership was renewable on 1 January, and those members who have not yet paid their new subscriptions are asked to send them to the Hon. Secretary, Alan Bowness, Courtauld Institute, 20 Portman Square, London W1H 0BE, without delay. Payment by bankers order saves administrative effort, except that in a few cases members paying in this way have also sent cheques.

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NEW MEMBERS (since September 26, 1975)
Arno, Miss Christie, 160 Southgate Rd, London N1.
Barelli, Dr Emma, Dept of Fine Art, University of Leeds, Leeds 2.
Benton, Tim, Faculty of Arts, Open University, Walton Hall, Milton Keynes, Bucks.
Benton, Mrs Charlotte, Faculty of Arts, Open University, Walton Hall, Milton Keynes, Bucks.
Berry, John, Fine Art Dept, Ahmadu Bello University, Zaria, Nigeria.
Blackburn, Miss Belinda, St Paul's Girls School, Brook Green, London W6.
Bruce-Mitford, Rupert, Research Keeper, British Museum, London WC1.
Busche, Ernst, 122 Beaufort Street, London SW3.
Coles, A. V., Birmingham Polytechnic, 63 Summer Row, Birmingham B3 1LA.
Crawford, Alistair, University College of Wales. Llanbadarn Rd, Aberystwyth.
Davidson, Peter, 27B Richmond Hill, Richmond, Surrey.
Doy, Ms Guinevere, Leicester Polytechnic, PO Box 143, Leicester.
Dutton, Ms Flora, Fine Art Dept, Portsmouth Polytechnic, Lyon Terrace, Portsmouth.
Fox, Dr Celina, Museum of London, 90 Kensington Palace, London W8.
Grainger, Miss Hilary, 14 Hartington Rd, Cullercoats, Tyne and Wear.
Gray, Jeremy, 54 Mayfield Rd, Wylde Green, Sutton Coldfield, West Midlands.
Hardie, Peter, Bristol City Art Gallery, Queen's Rd, Clifton, Bristol.
Hart, Janice, North Staffordshire Polytechnic, Stoke-on-Trent, Staffs.
Heathcote, David, Fine Art Dept, Ahmadu Bello University, Zaria, Nigeria.
Henderson, Dr. George, Downing College, Cambridge.
Holman, William, 1809 45th St, NW, Washington DC 2007.
Hope, Dr Ann, Trent Polytechnic, Nottingham.
Kennedy, Michael, Brentwood College of Education, Sawyers Hall La, Brentwood, Essex.
Kotlarz, Miss Irene, 21c Streatham Common Northside, London SW16.
Legouix, Miss Susan, Maidstone Museum and Art Gallery, St Faith's St, Maidstone, Kent.
Lloyd, Ms Frances, 90 Rosebery St, Moss Side, Manchester 14.
McQuillan, Ms Melissa, St Martin's School of Art, 109 Charing Cross Rd, London WC2.
Measham, Terry, Tate Gallery, Millbank, London SW1.
Miles, Malcolm, Linhay, Downsview Rd, Headley Down, Hants.
Muir Wright, Mrs Rosemary, University of Stirling, Stirling.
Neat, Timothy, Duncan of Jordanstone College of Art, Perth Rd, Dundee.
Netherwood, Ms Cathryn, North Staffordshire Polytechnic, Stoke-on-Trent, Staffs.
Norman, Miss Diana, Faculty of Arts, Open University, Milton Keynes, Bucks.
O'Brien, David, North Staffordshire Polytechnic, Stoke-on-Trent, Staffs.
Ogborn, Miss Elizabeth, Southampton Art Gallery, Civic Centre, Southampton.
Pepper, Terence, National Portrait Gallery, St Martin's La, London WC1.
Phillpotts, Ms Beatrice, 9 Favart Rd, London SW6.
 Pollard, Miss Joan, Museum of London, 90 Kensington Palace, London W8.
 Prior, Ms Catherine, Girton College, Cambridge.
 Sanders, Philip, 22 Grosvenor Rd, Norwich, East Anglia.
 Silber, Ms Evelyn, 11 Martindale Rd, London SW12.
 Smith, John Boulton, The Old Coach House, Castle Hill, Bletchingley, Surrey.
 Sparke, Miss P. A., Brighton Polytechnic, Grand Parade, Brighton, Sussex.
 Stainton, Ms Lindsay, The Iveagh Bequest, Kenwood, Hampstead La, London NW3.
 Stead, Ms Louise, Kirklees Metropolitan Council, Princess Alexandra Walk, Huddersfield, Yorkshire.
 Strong, Dr Hilary, Trent Polytechnic, Nottingham.
 Tait, Miss Gillian, 2 Keir St, Edinburgh EH3 9EU.
 Tait, Dr Alan, University of Glasgow, Glasgow G12.
 Thistlethwaite, Mrs Jane, Wood Hall, Hethersett, Norfolk NR9 3DE.
 Thomas, Denis, Coach House, Oakwood Clo, Chislehurst, Kent.
 Thwaites, Ms Margaret, University of St Andrews, North St, Fife.
 Thomas, Miss Robin, Plymouth Art Gallery, Drake Circus, Plymouth.
 Tompkins, Alan, Dept of Extra-Mural Studies, University of London, Senate House, WC1.
 Treble, Rosemary, Witt Library, Courtauld Institute of Art, 20 Portman Sq, London W1.
 Vergo, Peter, University of Essex, Wivenhoe Park, Colchester, Essex.
 Vickers, Michael, Ashmolean Museum, Oxford.
 Vincent, Mrs, 42 Exminster Rd, Styvechale, Coventry CV3 5NW.
 Wade, Josephine, The Abbey School, Kendrick, Reading.
 Webb, Ms Frances, 18 Hermon Hill, London E11.
 West, Miss Helen, PO 01 Waveney Tce, University Plain, Norwich NR4 7TJ.
 Westmacott, Miss Diana, 9 North Ave, Gosforth, Newcastle upon Tyne 3.
 Wilkins, Ms Bridget, Middlesex Polytechnic, Crouch End Hill, Hornsey, London N8.
 Wilson, Simon, Tate Gallery, Millbank, London SW1.
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